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melodious thoughts, tender, and expressive, which will often be played after they have ceased to be a study. The study "A la Cramer," is felicitous in its construction; the "Trill" and "Tremolo" are good and pleasing practice, as also are the "Triplet" and "Bravoura" studies, in an eminent degree.

We can recommend these Twelve Studies to teachers and to students, as both pleasing and useful as practice for the several forms of passages indicated in the titles.

GALOP FURIOSO. Composed by A. W. HAWTHORNE. N. Y., Wm. Hall & Son.

Played up to its proper tempo this is a stirring Galop. It is plain and straightforward, not chromatically difficult, but very effective. It is dedicated to Marcus L. Ward, Esq., Jr., of Newark, N. J.

MORNING GLORY WALTZ. For the Pianoforte by A. W. HAWTHORNE. N. Y., Wm. Hall & Son.

This is the simplest of simple waltzes, very sweet in melody, and of the least possible difficulty. It is a pretty trifle which is likely to become popular everywhere, because it sings in the ear, and can be accomplished off-hand. It is dedicated to Mrs. R. Combes of New York.

JUBILATE IN E FLAT. Composed by ALBERT H. WOOD. N. Y., Wm. A. Pond & Co.

This Jubilate has met with much success among the best choirs of the city. It is a popular piece in Grace Church, and is always effective. In its character it is essentially jubilant, and is free in style, albeit it contains some good ecclesiastical harmony. The opening is fresh and joyous, the vocal effect being heightened by a florid accompaniment. The movement in B flat, "Be ye sure that the Lord He is God," is bold, emphatic, and in perfect keeping with the words, and is most excellently well worked. The dash into D major is unceremonious, but gives height and effect. The bass solo is impressive, but the close of that movement, where the tenor and bass cross each other during a space of six bars is decidedly objectionable, is an error, and must prove ineffective. The piece closes by a return to the first movement, with which it closes both brilliantly and impressively.

Joyous music, even to joyous words, is very rare, and we esteem Mr. Albert H. Wood's Jubilate more on account of its being an except on to the general rule. It is really joyful without being too secular, and its bold diatonic phrases, if we may use the term in that connection, renders it well fitted for devotional purposes. We commend it to all good choirs, as both brilliant and effective.

In our next we shall endeavor to give an extended review of music on hand, by Pease, Bassford, Pattison, and a host of other writers.

A curious law suit is about to be brought against the Gas Company of Paris. It laid down gas pipes in front of a tailor's shop so negligently that the tailor and his servant were suffocated during the night, and his wife, long an invalid, went crazy next day. The tailor's family sue for damages.

There have been several deaths in Paris from flowers in bedchambers; the patients died of brain fever or paralysis.

[For the American Art Journal.]
GENTLEMEN OF THE JURY.

BY JOHN W. WATSON.

There she stands with sunken eye,
A lost, degraded creature,
Lost to live, and lost to die,
A deep, unspoken living lie
Engraved on every feature.

Once that eye, now dead and dim,
Flashed in liquid splendor.
Once yon woman's merest whim
Could call a score of warriors grim,
Each eager to defend her.

There she stands with withered cheek,
And lips with bloodless scorning,
Forgetting as she strives to weep
The passions that their silence speak,
That mercy follows fawning.

Once that hair was like the night,
In graceful beauty flowing.
Once there rang with youthful light,
Words soft, through teeth of pearly white,
And lips with crimson glowing.

There she stands, the wreck of soul,
The wreck of worldly beauty.
No word can sway, no charm control,
The heart that like a burning coal
Consumes all sense of duty.

There she stands with scornful hiss,
The emblem of a fury,—
Remember well your sister's kiss,
Your mothers might have been like this,
Gentlemen of the Jury!

CORRESPONDENCE.

WIESBADEN, Feb. 22, 1867.

HENRY C. WATSON,

My dear friend.—I do not yet know if my last letter, intended as an introduction for a very excellent artist to the Editor of the AMERICAN ART JOURNAL, has been duly delivered or not, but having had lately, indirectly, news about all your doings and gongs I write again to you, as if I had to thank you, my good old friend and colleague, for those welcome notices.

You must know, dear Sir Henry, that several of my best, and best beloved pupils in New York are kind enough to entertain a quite lively correspondence with their old affectionate teacher, and thus I am well posted about your musical doings in New York.

What shall I tell you now about Wiesbaden?

You know that in November last, after having finished a delicious rambling of nearly 5 months, I settled again in Wiesbaden, where formerly I officiated as Conductor and Court-chapel master to H. H. the Duc of Nassau. (*Tempora mutantur*). I am delighted to see that my long absence from here has not injured my former popularity, and I am happy to count my friends by scores.

Twice a week I play Quartets for String Instruments, and once Trios, Quartets, and Quintets,

with Piano. Here I must tell you, dear friend, that the Grand Steinway, which I brought over with me from New York nearly two years ago, after having used it there more than two years previous, has kept wonderfully, and is the admiration of all that have seen and tried it. I am proud in the possession of the best instrument in Wiesbaden. Not being professionally engaged here, I enjoy music more than ever, and you will be glad to hear that the nervousness which compelled me to leave my position in New York, does not trouble me much more.

The Symphonic and Chamber Concerts are very good here, and the Theatre very flourishing. Our best singers are: Mlle. Lichtmey, Mlle. Langlois, Mlle. Waldmann, Mlle. Boschetti, Mr. Caffieri, Mr. Borchers, Mr. Philippi, Mr. Carnor, Mr. Klein, and Mr. Peretti. Conductor, Mr. Jahn from Prague. *Repertoire*—Robert, Huguenottes, Prophet, Muelte de Portice, La Juive, Fidelio, Oberon, Magic Flute, Freischutz, Tell, Stradella, Armida, Don Giovanni, and the usual Italian Operas by Verdi, Donizetti, and Bellini.

I intend to remain here till the opening of the Grand Exhibition in Paris, and there I hope to meet you, my dear friend. Will you come? Now mark, Sir Henry, any communication directed to the care of Mr. Philip Fehr in Wiesbaden, Germany, will always reach me, wheresoever I may be.

Now good bye, my dear Sir, give my best compliments to your amiable wife, and recommend me to our common friends.

Yours, most truly,
THEODORE EISFELD.

LITERARY NOTICES.

OUR MUTUAL FRIEND. Diamond Edition. Ticknor & Fields. Boston.

This is the second volume of the new and beautiful serial Edition of Charles Dicken's complete works, issued by Ticknor & Fields. It is produced in the same style of excellence as the first volume, and contains the whole of Dicken's last work. The typography is perfection, and the whole "get up" in every way worthy the reputation of the house from which it emanates. The illustrations by S. Etyng, Jun. are more carefully drawn than those furnished by him for the Pickwick Papers. The characters are strongly individualized, without any touch of the caricature.

WOODBURN GRANGE. A tale of English Country Life, by WILLIAM HOWITT. T. B. Peterson & Bros., Philadelphia.

This book forms a wide contrast with the feverish, highly colored novels of the present day. It presents social life in one of the English counties, with the varied characters which serve to make up a neighbourhood. Much of the machinery of the story hinges upon the struggle between landed titled aristocrats and the flourishing and wealthy tradesmen, the one for supremacy and the other for recognized position. The bias of the author is evidently with the people, but still he introduces characters which by their real moral worth and high-toned natures, redeem those of "gentle blood" from utter obloquy. It need hardly be said, that the sturdy makers of

their own fortunes, win the day simply by the force of inevitable progress. Some of the dominant characters in the book are of the Quaker persuasion, to which denomination we believe the author belongs, and the pictures of the very day life of this simple and peculiar people, is, certainly, very interesting.

There are some very strong situations in the book, of which the most is made, not in a highly colored melodramatic way, but in the strength of natural and unvarnished simplicity.

The incident of the murder of Drury is strong and telling, the implication by circumstantial evidence of the most unlikely person in the world, and his subsequent acquittal through the agency of a dream, dreamed ten thousand miles away, is well managed, and is perfectly within the range of possibility. It matters not that the theories which support such a possibility are open to doubt, and contrary to common sense, and are opposed by grave and high authorities, authenticated instances to support them, exceptions they may be, cannot be ignored although they may be doubted and disputed.

There are many charming characters in the book, and there are none, whatever may be their eccentricities, of which we do not find the type in our every day life. The work is simply, strongly and elegantly written, and is so well constructed, that the interest of the reader is excited until the close.

COUNTRY QUARTERS. A Love Story. By the Countess of Blessington. T. B. Peterson & Bros., Philadelphia.

The incidents of this Love story, as the title suggests, springs out of the advent of an English Regiment in an Irish town. Lady Blessington, an Irish woman by birth, has not spared her country men or woman, in her delineation of the national character. She has taken the good characteristics with the bad, but she has not failed to make us love the wild impulsive Irish girl with all her faults, which are more of circumstance than heart. Her scenes of Irish social life are broadly and vividly drawn, and have the genuine ring of reality. The story is by no means artfully worked; there are but few complications, and mysteries of a bewildering character there are none: but, nevertheless, it is so well managed, that through the common places of every day life, the interest of the story is sustained without diminution to the end.

Lady Blessington is a somewhat severe censor of her own sex. She presents to us some very hard and unloveable portraits of woman; but we are bound to accept them because we recognize the types and know them to exist. But she has balanced them with some exquisite likenesses of woman, warm, gentle, tender and true, in whom we recognize mother, wife or sister. Her characters are numerous and varied, and they are strongly and vividly marked. They are merely flesh and blood, they are not heroes nor princes; they are simply on a level with life as it is, and the reader will tacitly rejoice in discovering certain traits which are far from heroic in their order, which he acknowledges himself to be possessed of, and which are common to the whole human family, whether it be in the circles of the rich, or in the neighbourhoods of the poor.

There are platitudes and some verbosity in the book, and perhaps, a little too much prominence given to the subordinate details; but the life picture is so true, the individualities are so admirably hit off, and there is so much genuine *vim* in the delineation of the traits of character, that we acknowledge ourselves to have been very much pleased with the story, and strongly interested in the denouement.

OUR MUTUAL FRIEND. Author's Edition. T. B. Peterson & Bros., Philadelphia.

The publishers of the "Author's American Edition of Dicken's" commenced last month the issue of a new serial edition of the works of that distinguished writer. T. B. Peterson & Bros., claim that they, in connection with Harper Bros., publish the only edition of Charles Dicken's works that pays anything to the author. For the privilege of priority of publication, they have paid Mr. Dickens thousands of dollars. For "Our Mutual Friend" alone they paid the author five thousand dollars in gold. This is a liberal business arrangement; just to the author and honorable to the publishers, and cannot be too highly commended.

This edition when completed will contain over five hundred illustrations, by the best English artists. The first volume, which contains "Our Mutual Friend," complete, is a handsome volume, and is a sample of the whole set. It is printed in large type, so that all can read it without difficulty or eye-straining, upon good paper, and the illustrations of the incidents are spirited and full of character.

This edition is calculated for general circulation as the price, one dollar and twenty-five cents, brings it within the reach of all. The second volume will be issued this month, and will contain "David Copperfield," complete.

THE CRESCENT MONTHLY. New Orleans. Wm. Evelyn & Co.

This well conducted magazine, is now in its second volume, and as we understand, meeting with so much success, that it may now be considered as a permanent institution. It contains a large amount of original matter, contributed by some of the best writers of the south, with some selected matter of high character. The contents of the March number are "A Night Adventure on the Hoogly;" "Killed," a charming poem by Matilda Edwards; "The Portrait of Stonewall Jackson;" "Jean Ingelow;" "My old Chum Tom Atherton;" "Peto, the Hungarian Poet;" "Extracts from a Literary Note-book;" "Judith;" "Woodworth;" "The Broken Vase;" "The Brides Secret;" "Literateurs of the South;" "The Conventional Laws of Society;" "A Chapter on Puns;" "The King of Abyssinia;" "A Farewell;" Editorial Notes and Book-Notices, both truly and ably written. We suppose, that as soon as things brighten up in the South, the typographical department will be more worthy of the literary contents.

The telegrapher who announced the departure from Sweden of a Lapland family with their hut, sleigh, and stuffed reindeer, (renne) announced "and stuffed wife," (femme.)

Mons. Litre is dangerously ill.

ADVANTAGES OF CULTIVATING THE FINE ARTS TO A NATION.

Sir M. A. Shee, once President of the Royal Academy, London, speaking on this subject, said:

"It should be the policy of a great nation to be liberal and magnificent; to be free of her rewards, splendid in her establishments, and gorgeous in her public works. These are not the expenses that sap and mine the foundations of public prosperity, that break in on the capital, or lay waste the income of a state; they may be said to arise in her most enlightened views of general advantage; to be among her best and most profitable speculations. They produce large sums of respect from neighbors and competitors, and of patriotic exultation among ourselves. They make men proud of their country, and from this pride, prompt in defending it. They play upon all the chords of generous feeling, elevate us above the animal, and make us triumph in the powers, and attributes of men."

Sir George Beaumont, while advocating the purchase of the Augenstein Collection, says:

"My belief is that the Apollo, the Venus, the Lascion, &c., are worth many thousands a year to the country that possesses them." When Parliament was discussing the propriety of giving £60,000 for the collection, he said "Buy this collection of pictures for the nation, and I will give you mine." And this he did, not as a bequest, but transferred them at once, only reserving one small gem, a household god, which he retained till his death. This was a small landscape by Claude, with figures representing Hagar and her Child, and he was so much attached to it that he carried it with him as a constant traveling companion. The value of this collection is \$350,000.

MUSICAL GOSSIP.

A grand lyrical and symphonic work by Cuniewicz, called "la Captivite Babylonienne," was performed at Lemberg, last month. It has ten parts or divisions, and when directed by the author, on that occasion, is said to have obtained a legitimate success.

The conservatory of music, proposed at St. Petersburg under A. Rubenstein's direction is reported as prospering. The Emperor has granted it a palace and other facilities intended to promote its general utility.

Stockhausen gives up the direction of Hamburg's Philharmonic concerts for some unexplained cause.

The severe influenza which has prevailed in Berlin and other German cities, during this winter affected several operatic artists seriously.

De Murska, Bettelheim, Krauss, Dustmann and Ferenczy—a tenor—are reported as disabled by it from performance at present.

Wachtel is now reported as renewing his engagement at Berlin's Royal Opera for the extensive term of five years with liberal allowance of salary and vacation. The report that he intended leaving Berlin for Paris and subsequently for America is now declared to be premature.

At Florence in La Pergola they have given "Faust" in a satisfactory manner, and Meyerbeer's "Dinorah" is contemplated with Mlle Maesen from Le Lyrique as the heroine. Carlotta Patti made a sensation there in concert performance with Ascher's waltz and Lescaut's comic song, but did not attain the exalted praise which previous report had accorded her in other cities.